THE ART EXHIBITION CATALOGUES OF THE CURT VALENTIN AND BUCHHOLZ GALLERIES REPUBLISHED ON MICROFICHE

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BECKMANN

HIS RECENT WORK FROM 1939 TO 1945

April 23 – May 18, 1946

BUCHHOLZ GALLERY

CURT VALENTIN

32 EAST 57TH STREET · NEW YORK

This gallery has shown the work of Max Beckmann once before (1941), and his work has been shown frequently before then by one of Max Beckmann's earliest patrons and defenders, Mr. J. B. Neumann of New York. Meanwhile Beckmann became widely known, especially by his famous triptych Departure, owned by the Museum of Modern Art in New York. It is our privilege to show his most recent work, which came out of his studio in Amsterdam, where Beckmann moved in 1937, and now lives. All paintings shown were done during the war-years between 1939 and 1945.

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Anonymous
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Mr. and Mrs. Perry T. Rathbone, St. Louis
Mr. Robert H. Tannahill, Detroit
The Washington University, St. Louis
Mr. Frederick A. Zimmermann, New York

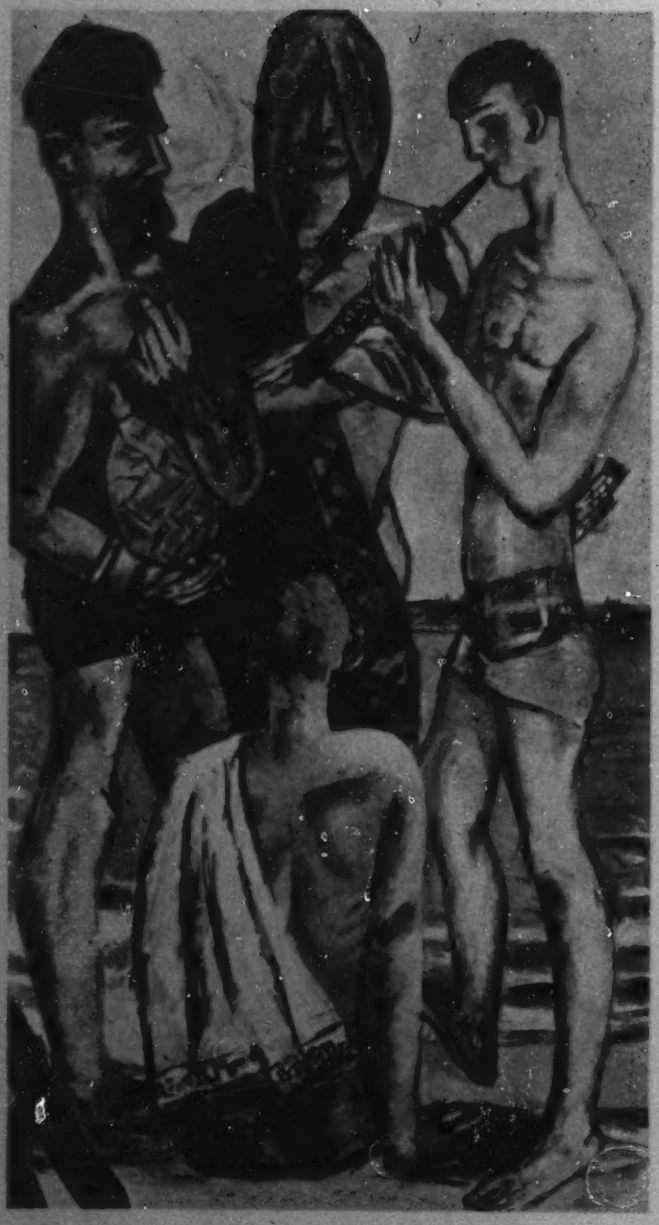
LIBRARY

"Reality is the greatest mystery of our imagination."
"If you want to experience the invisible, devote yourself entirely to the visible."

Max Beckmann

. . . . This was exciting news! Beckmann's new paintings had arrived from Amsterdam, and with this news I already had a set of photographs. Thus, he is really alive, has continued painting, and, in spite of the Nazi invasion, Kunstkammer, Verboten, etc., it is absolutely his, Beckmann's painting! Looking over the photos, one by one, was like meeting Beckmann himself, and, in a flash, all of his previous, so familiar works. I could almost hear him again, saying, questioning, with that sort of friendly pretended indifference (and a spark of irony): nice little new pictures—aren't they? . . . I rushed to New York, and now, with these few paintings, standing around at random, just unpacked and still unframed, at once the whole magic of Beckmann's art gets hold of one's imagination, directly, thoroughly, lastingly, as if nothing else had happened in the meantime. . . . To be sure, in the agony of those years, while awaiting with

Cat. No. 12



Cat. No. 3

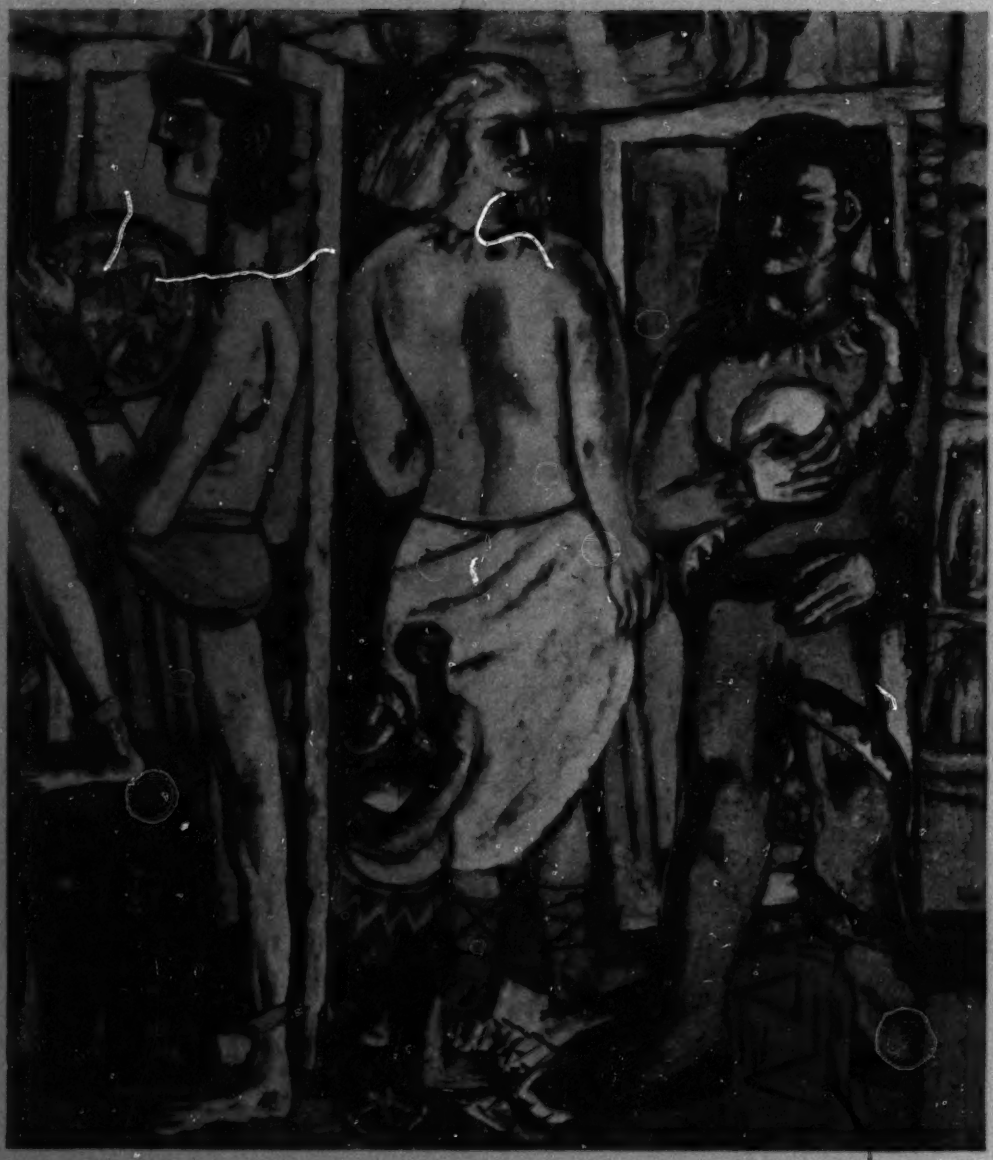
anxiety what had become of Beckmann, there was, also, a puzzling curiosity about his actual work. Now such anxious questioning is gone, and in the exhibition the first excitement immediately gives way to the solid enjoyment of a great substantial confirmation. Discussion of professional subtleties would be superfluous, and happily, I feel not at all the particular sensation of unexpected importunate novelty. Why should I! Would it not be absurd to take these paintings

from '39-'45 as the bare result of those ominous years and reconstruct, for the weight of the dates, a special artistic period of Beckmann's work? No doubt his strong unbroken development is evident in the new pictures; otherwise they wouldn't appeal with this intensity and directness. Probably, someday, they will be analyzed and classified, and someone might even formulate, with satisfaction, distinctive marks of "progress" in Beckmann's paintings of these very years. However, I think it is remarkable and gratifying enough that the new paintings are quite in the trend of his unmistakably determined efforts and fancies. Astounding how they match the best of his earlier works and instantly fascinate by their own beauty. Perhaps never before has his imagination and his style of materialization gained such brightness and engaging persuasiveness. . . .

It seems good, just now, to recall his paintings from the very first years after World War I, and become aware that, later on, during that whole period of equal turmoil, mystification, and madness, the mood of his conception was coming into calmer waters. There is finally a deep contrast between the earlier and later works, but this is the result of a long gradual process. Time runs quickly, but don't forget it is for about 25 years that you find Beckmann on this path, and you can follow it step for step, almost without deviation, break, or stop. I don't know if the new paintings, the latest ones we know, indicate a new start or the maturity of his lifework, but certainly they are not a dead end. Yet, after all, they manifest again and anew the indefinable personal essence which never has changed.

Boston, Mass., March 1946. *Georg Swarzenski*

Cat. No. 5



Middle Panel Cat. No. 1

Cat. No. 13

OILS

1 Acrobats

1939. Middle panel 78½ x 67 inches

Side panels 78½ x 35½ inches

Lent by Lt. Wright Ludington, Santa Barbara

2 Four Men Around the Table

1943. 58¼ x 45¼ inches

Lent by Washington University, St. Louis

Cat. No. 4

3 Young Men at the Coast
1943. 75 x 39½ inches
Lent by City Art Museum, St. Louis

4 Still Life with Flowers
1944. 37½ x 22¼ inches
Lent by Mr. & Mrs. Perry T. Rathbone

5 Café at Bandol
1944. 25¾ x 27½ inches

6 Landscape (Heembrug)
1944. 22 x 37½ inches

7 Swimming Pool at Cap Martin
1944. 23½ x 37½ inches

Cat. No. 2

Cat. No. 11

8 Elephants with Dancing Girl
1944. 21¾ x 35½ inches
Lent by Miss Lois Orswell

9 Still Life with Helmet
1944. 33½ x 25¾ inches

10 Academic Model
1944. 31½ x 25¾ inches

11 Women in Dutch Costume
1945. 55¼ x 37¼ inches
Lent by Frederick A. Zimmermann

12 Self-Portrait
1945. 23¾ x 19½ inches
Lent by Robert H. Tannahill

13 Genius
1945. 37½ x 21¾ inches
Lent anonymously

14 Portrait of Heinrich Simon
1945. 31½ x 23½ inches

15 Portrait of Ludwig Berger
1945. 53 x 35½ inches

DRAWINGS

16 Fighting

17 Chained

18 Double Portrait
Lent by Mr. & Mrs. Perry T. Rathbone

19 Iceman I

20 Iceman II

21 Radio Singer

22 Santa Claus
Lent by City Art Museum, St. Louis

23 Anglers
Lent by City Art Museum, St. Louis

24 Interior
Lent by Mr. & Mrs. Perry T. Rathbone

25 Girl Reading

26 Floating

27 The Telephone

28 Cafe

29 Laughter

30 Head Waiters
Lent by Fogg Museum of Art